/246 cont./

*171 18 825 mental world in every art and science, no matter what it is called, and there can be no foundation for this other than their hunting culture.

000 The material interest in the animal precedes the formal or esthetic interest. The flower in art is secondary, exactly as it is in ornamentation; first the feather in the ear and then the little bunch of flowers on the hat. I saw araucarias portrayed in the "picture writing" of the virador in Rio Grande do Sul. A palm tree would be just as easy to draw as a pine, but no palm in the north furnishes such indispensable food as the araucaria formerly provided for the "bugre" /wild Indian/ of that southern province. Before art went after bread, if I may alter the meaning of the sentence somewhat, it went after meat and fish. I shall have to come back to this subject, especially in connection with the products of the ceramic art.

*171 212 532 823 Sand drawings. They are at first a form of communication, like words. I have spoken of how the descriptive gesture readily and easily became a picture. Map drawings were the most common. Our second journey arose through the sand drawing of the arrangement of the upper Schingú, with which the Suyá geographer illustrated his statements, cf. page 126. "He enumerated all the tribes that are settled on the upper Schingú; in order to be quite clear, he drew the course of the river in the sand with his finger. To our greatest surprise, he drew the Batovy, the only one which he portrayed in this way, and, to be sure, entirely on his own initiative, with corkscrew-like, tortuous course." (Durch Centralbrasilien /Through Central Brazil/, p. 213 /see 1: Steinen, this file, p. 104/.) The Batovy, as we learned to our sorrow, was a true River Meander.

*171 212 532 /247/ We saw the same thing among the Kulisehu tribes. The number, sometimes of tribes, sometimes of rapids, was indicated by dashes. Circles were houses; wreaths of circles, villages, corresponding to the actual arrangement of the circular houses around the large plaza. All these figures were also drawn with pencil in our book, while the accompanying words were taken down as dictation. A certain individualization, as in the

[126]

/247 cont./

171 212 532 case of the Batovy above, with zigzag or serpentine lines, seemed to occur more often, but could not be controlled by us. It is in no way remarkable after what we have heard on page 133 /untranslated/ about the map picture in the head of the Indian. Thus, in Figure 33 we see a pencil drawing of river courses, which a Bakaïrí /Bacairi/ made in Wilhelm's sketchbook; of the names we are only familiar with that of the Kuluëne, the main source river; paranayubá is Tupí = yellow river. Moreover, in order to symbolize villages lying along brooks, zigzag lines were drawn,

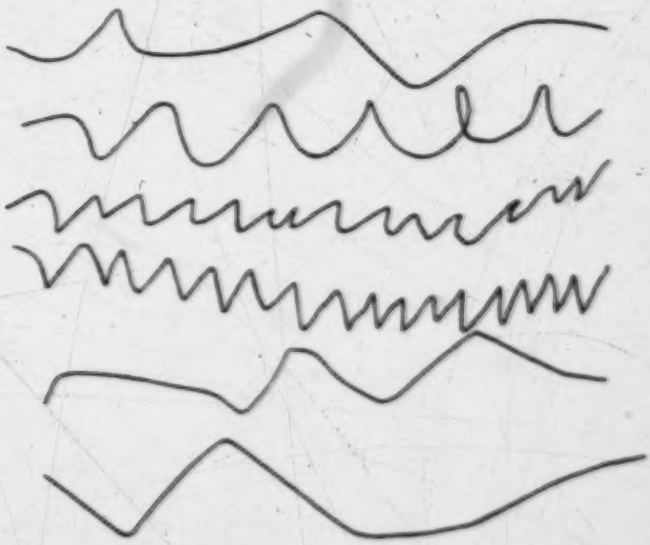

Fig. 33. Pencil drawing of the rivers. (2/3 nat. size /as shown in the original illustration/.) From top to bottom: kuluëne, kanzkayumë, ariaŋ, andyŋ paranayuba, pareyutó.

along each of which extended a row of circles. They liked best to draw all over the page. One sheet covered with short parallel lines was devoted to the river rapids. Other statements were made between times in conversation; for example, the various words with which different tribes name "water" or "beijú" were enumerated.

/247 cont./

171 212 532 Among the Nahuquá, circles on the ground indicated the place where piki fruits, which are as round as apples, had fallen unripe from the tree and were buried.

[825] One day on the return trip our canoe passed a sandy beach which our Indian companions had already passed before us; there, to our /248/ surprise, we saw two fish drawn in the sand, which Antonio said were matrinchams. We stopped, fished, and actually caught matrinchams! It was just as though the word had been

Fig. 34.
Sand drawing of a matrincham.

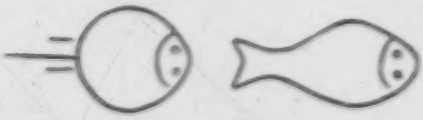

Fig. 35.
Sand drawing of a ray and paku.

Fig. 36.
Mehinaku sand-drawing. (± 1/30 nat. size /as shown in the original illustration/.)

written down and an invitation to try his luck there too had been handed to Antonio quite intentionally. Another case remains more obscure to me than this instructive example. Almost exactly in the middle of the path between the harbor and the village of the Mehinaku /Mehinacu/ I found a ray and a paku fish drawn in the sand. The narrow forest path widened at this spot into a small

B /248 cont./
*191 circular area. My companions, two Bakaïrí, immediately sat
212 down to rest. I do not know whether a weary wanderer before us
532 who stopped there on his way home from the river so neatly drew the two animals purely for diversion, or because he had just dealt with rays and pakús, and, frankly, I find it quite immaterial whether the one or the other was the case.

Even more inexplicable as to its exact meaning was the circular figure drawn in the sand, which is shown in Figure 36 and which was found under a beautiful tree approximately half a kilometer from the Mehinakú village. It was called aturuá
B and was four and a half meters in diameter. When we left the
533 village accompanied by several men, they made a round inside the circle on either side up to very near the network and sang ka ã ã..., there were also numerous traces of former rounds. Since the men wanted to turn back at this point and spoke of the women, there was probably some reference to the arrival or departure of guests here on the edge of the forest or a quarter of an hour from home. The network of the drawing was turned toward the village. The two curves occur similarly as tattoo patterns and on the outside on the bottom of the large pots of the Mehinakú (cf. Plate 15 /see p. 253/). I had copied the figure in my journal a few days before my cousin saw it; there, in place of the small central circle with the two supports, two circles are represented touching each other, the lower one being slightly larger and going over into the network; one might imagine head and body.

Bo
191
532 The Bororó, whom I am including here, contributed not only purely explanatory, but even semi-artistic pictures in the sand, which we /Plates XVI-XIX appear here/ /248/ had no opportunity to see on the Schingú. In the evening in the moonlight they took special pleasure in drawing hunting animals and hunting scenes in the sand for us. I say "women," for their menfolk/husbands did not by any means shrink from a difficult competition. Nor were they content to draw in outlines; with their hands they shoveled the surface sand out of the outline of the animal being represented and filled this depression, shaped, for example, like a jaguar or a tapir, with grayish-white ashes; thus they made the body with its

[Text Continues on P. 269]